ORGAN OF HOPE

NO. 5

HARDCORE

FRESH BLOOD:



daryl kahan/CITIZENS ARREST

CODE OF HONOR

PHOTOS

FLYER art

REVIEWS/old & new

plus more SHIT!

PAY NO MORE THAN $1.00 EVER

CHEETAH CHROME

ITALIAN PINUP NO*1



CHEETAH CROME
Via Veneto 5
56100 Pisa, Italy

Tony - Bass
Syd - Vocal
Dome - Guitar
Ale - Drums

ORGAN*5 5.01

here you have it, **ORGAN OF HOPE** number five. this zine continues to be all over the proverbial map in terms of size and schedule, but that's part of the fun of it. content wise you won't find anything different than any of my other issues (as if you've seen any of them)...it's still just hardcore old and new (although most of time more old than new...oh well). as for my life (and as if you care), there's not much new to report besides a new job...everything else marches on – more shows, more records, less cash, more records, more zines, blah blah blah. I can honestly say however, that I am really stoked on hardcore right now, there are a lot of awesome people around right now and a lot of good music and ideas happening, so I can only hope that things stay this way for as long as possible. sure, there's the same bullshit that there's always been, but in a nice new package (ahem, emo jock core) and the usual latest trendy shit, but if you don't realize that, then I guess "you're one of them..."

I'm not going to explain each thing I chose to include in this issue, I think suffice to say that it's in here, so I like it and you probably should too. correspondence is one of the few things that actually IS "crucial" in this punk shit, so pick up a pen and write me, you lazy fuck. or email me, it's 200fucking1.

live it or leave it.

rob/organ of hope
the fucking suburbs, NJ
5/23/01

ORGAN OF HOPE
PO BOX 3400
WALLINGTON, NJ 07057

CURRENTLY FUCKED.

MYLIFEASAFETUS
@ hotmail.com



WASTED YOUTH

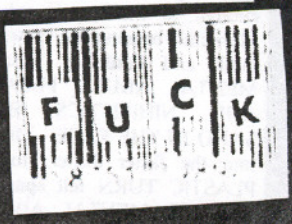
DISCHARGE



all photos borrowed from fanzines of yore, big surprise there...

CURRENT PLAYLISTS

(in no order)
ARTICLES OF FAITH – 7"s + "Wait" LP
GAUZE "Equalizing Distort" LP (never gets old...)
MORNINGTON CRESCENT 7" + split flexi w/ BGK
RORSCHACH "Close Your Eyes & See Death" live cass.
BASTARD – 7" & LP
INFEST – all (still better than many, many bands...)
CHRONIC SICK "Cutest Band in Hardcore" 12" (fuck me)



on the cover... MENTAL ABUSE! (cyd)

OTHER SHIT TO CHECK OUT

(again, no order, just do it!)
SUBSIDIZED MESS HC FANZINE (get it or pose)
GAME OF THE ARSEHOLES FANZINE (get schooled)
the new CURMUDGEON MUSIC in Hillsboro, NJ (rad!)
MAXIMUM ROCKNROLL (sucks no longer! yay mike thorne!)
DOWN IN FLAMES – live (remember when you loved hardcore, asshole?)
THE LIBRARY (put down the American Nightmare insert and read a book, loser...and no pre-orders or tickets needed!)

PLEASE, DIE

CITIZENS

a band that needs no introduction... the 7" is in my top ten HC e.p.'s of all time...

Standard question, when and how did you get into/involved in hardcore/punk?

I was 13 years old. My uncle took me to some punk record stores in downtown Philly. I met some dudes with mohawks and DISCHARGE shirts. I was hooked right then. Once back home, I sought out all the local degenerates in my hometown (Montclair, NJ). They instructed me in the ways of hardcore and punk music. From then on it was the mad collection of records, flyers, demos, shirts, going to shows, etc...

Was TRUE COLORS your first band (or first serious band)?

Actually, my first band was called PLASTIC TURN, a band in which I was the drummer. We were like 12 years old. I guess you can say we played a strange mixture of bad rock with some punk thrown in. At the time we had only heard bands like the SEX PISTOLS, THE MISFITS, JIMI HENDRIX, THE DOORS, KISS and IRON MAIDEN. Our playing ability was beyond bad. We played our first show in Montclair in front of the local library where some local thrashers and punks showed up. A total mosh fest took place, surprisingly because the agonizing noise we were churning out was enough to make you puke. Soon after, Montclair became the spawning ground for punk and hardcore. I saw bands like MENTAL ABUSE, PLEASED YOUTH, AOD, NIHILISTICS, BEDLAM, and SAND IN THE FACE. They really got me into the faster dirtier stuff. Soon after PLASTIC TURN fell apart. I got heavily into DRI, MENTAL ABUSE, CRYPTIC SLAUGHTER, BLOODFEAST, VENOM, POSSESSED, DESTRUCTION, DISCHARGE, DISORDER and bands like this. There used to be a punk store in Montclair called TWO TONE (still around in Passaic, NJ --- long live DIY punk! – rob) where I hung out regularly. At TWO TONE I met a lot of older punks, skins and metal heads who took me to shows in the NY and NJ area. Basically from like '84 to '90 I went to hardcore matinees religiously.



Judging by TRUE COLORS, is it safe to say that you, or the band as a whole, were into the whole NYHC SXE thing of the time? Was their some kind of skinhead thing going on with TRUE COLORS as well?

TRUE COLORS was total straight-edge hardcore. We met at a NYHC record store called SOME RECORDS, a great place located around the corner from CB'S. All the youth crew bands and fans hung out there. At the time we were heavily into DYS, SSD, NEGATIVE FX, BOLD, YOUTH OF TODAY, WARZONE, UNDERDOG, SIDE BY SIDE, etc...So it was natural for us to be straight-edge...total youth crew. I was the only skinhead in TRUE COLORS. Back then skinheads and hardcore were almost synonymous.

What sparked the change in sound/lyrical focus from true colors to CITIZENS ARREST? Where did TRUE COLORS end and the formation of CXA begin, and where does your time in BORN AGAINST fit in, chronologically speaking...

During my stint in TRUE COLORS (named after a CAUSE FOR ALARM song), I began listening to a lot of European hardcore, mainly due to the extreme vocals and fast pace. After a while the social and political lyrics of European bands began to make more sense than the clichéd lyrics of traditional hardcore. Originally I was the drummer in TRUE COLORS. The band rehearsed at studio in NY called GIANT STUDIOS. You could find any number of well know hardcore acts jamming there on a Saturday...AGNOSTIC FRONT, KRAKDOWN, UNDERDOG, LIFE'S BLOOD, MENTAL ABUSE, etc...We would hang out and watch like ten different bands on a Saturday, it was awesome. Our friends OUR GANG and ALL FOR ONE would come into our room and watch TRUE COLORS play. After some mayhem and moshing, OUR GANG drummer Pat Winter joined TRUE COLORS. It was then that I switched to vocals.



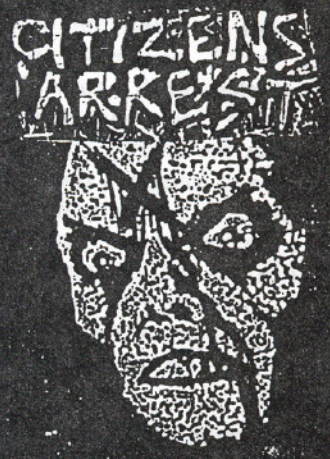
I know that in the beginning of CXA, as on the demo tape, you were playing drums rather than doing vocals, which were done by Ted Leo. What were the circumstances behind Ted leaving the band? Also, why did you chose to include the song "Woodstock" on your e.p., which was written by Ted? (a great fucking song, might I add...)

After TRUE COLORS disbanded, I went back to SOME RECORDS to recruit members for another band. Myself (on drums) along with two other guys from Long Island formed what became CITIZENS ARREST. The band had several members come and go including the bands first singer Alex. Soon Janis, Joe and Ted Leo joined the band. With a solid new line-up we took the name CITIZENS ARREST (from the song by NEGATIVE FX - total gods!!). We decided to include "Woodstock" on the e.p. in dedication to Ted and our early days with him. In 1988, CITIZENS ARREST recorded a demo, a harsh and primitive recording, which we sent to everyone. As a result, the guys in INFEST offered us a seven inch deal. After a month of talking with various labels we eventually decided to go with Fred Alva / WARDANCE RECORDS, who had included TRUE COLORS on his "NEW BREED" compilation tape. Shortly after, Ted Leo left for college. The other guys and I decided to ask former TRUE COLORS drummer Pat to join CXA. Once again I switched to vocals. Somewhere along the line I joined BORN AGAINST as their drummer. Also in the band was Javier Villegas who played bass in OUR GANG. Adam from BORN AGAINST was also in the NYHC band LIFE'S BLOOD. CXA demanded more of my attention, so after the recording of BORN AGAINST'S first 7" e.p. I left the band.

ARREST

As CITZENS ARREST was much more a part of the newer ABC NO RIO scene of their time, as opposed to the pre-existing NYHC/SXE/CBGB'S focused scene, what were your personal feelings on the latter at the time? Also, given the light that the formative years of ABC NO RIO are often looked at in now, what can you say about that scene? Being that 10 years later, both scenes are quite romanticized (with the affinity for the late 80's SXE scene resulting in the "88 revival" scene of the late '90s), do you think that either the ABC NO RIO scene or the NY SXE scene actually accomplished anything, in terms of change, in hardcore punk? Undeniably both have left their mark, but additionally, do you feel that the ABC NO RIO scene provided a true alternative at the time, or was it merely more of the same but in a new package? I ask this not only out of curiosity for the point of view of someone who not only experienced it first hand, but had a large part in it, but also for the fact that I feel like even today ABC continues to provide a true DIY alternative for those who realize and recognize that for the most part what is largely recognized and categorized as hardcore today is as watered down and pseudo corporate as it was ten years ago, if not more so today.

*(*note: Daryl didn't get nearly as in depth as I had liked him to regarding this question, but maybe I just said too much at once, who knows, read on...)*



For some reason, riots and fights began to occur more frequently at CBGB'S and the RITZ. The larger venues were closing their doors to hardcore. The NY tough guy thing came with those Brooklyn gangs who had infiltrated and ultimately destroyed hardcore in NY. The die-hards went underground seeking a new outlet, a new venue for shows. ABC NO RIO provided that for us. I really don't know why a separation formed between the two "scenes" (meaning the old NYHC SXE and ABC NO RIO). Most of those involved in ABC came from the old CBGB'S scene. I guess we were careful who we let into ABC and how people treated each other there. It was a brotherhood of fans and bands and we weren't going to let some assholes fuck it up. CITIZENS ARREST, GO!, & SFA were the first hardcore bands ever to play at ABC NO RIO. From there it became an incredible place to hang out, meet people, see bands from all over the world, etc...In an underground squat atmosphere like ABC the punk rock attitude soon took over, which included a lot of drinking and drugs...which I also discovered.



Going back to CXA, there was obviously more of punk or crust type influence in CXA than in most of your local contemporaries at the time. This is obviously evident in some pictures of you at the time, and in the fact of you going on to do TASTE OF FEAR...was this something that you alone were into, or was the interest more of the band as a whole?

It was primarily my influence of brutal European crust/grind on CITIZENS ARREST. Bands like LARM, RATTUS, DISORDER, DISCHARGE, DOOM, CRUDE SS, MOB 47, PANDEMONIUM, NAPALM DEATH and the US bands: SIEGE, REPULSION, INFEST, etc...The other guys in CXA were straight up hardcore kids. They really couldn't get into the stuff I was listening to. Eventually, my interest in crust/grind/death lead to the formation of TASTE OF FEAR.



Also, it seems as if CXA never really, or outwardly at least, spoke of or became involved in the "scene politics" (for example, the schism in the NY scene) of the time? Was this a conscious decision, or was the band just more concerned with music? Would you say that CXA as a band had specific ethics, so to speak, as in things that you would do or wouldn't do? Or was it more of just a "go with the flow" type thing?

There was slight schism due to shit talking by [illegible] members of BORN AGAINST. There was animosity against bands like SICK OF IT ALL (who I knew quite well), RAW DEAL, and others. CITIZENS ARREST were offered to play the super bowl of hardcore with WARZONE, SOIA and some others, yet for some pretentious fucking reason we turned it down. I really wanted to do it.

When and why, or under what circumstances, did CXA split up?

We split up directly after the recording of our album "Colossus"...really bad timing. I wanted to continue playing faster and more aggressive music unlike the modern experimental stuff the other guys were into. Due to this fact and my being drunk on stage led to our eventual demise. I also accidentally hit Janis in the face with a mic stand during a gig (this was captured on film). This was the final nail in the coffin so to speak. In my opinion it was the nature of CXA - total hardcore chaos. I remember a time when he (Janis) swung his guitar up during a jump, and his guitar-tuning peg tore my head open. There was blood everywhere, yet I kept singing. Sorry dude.

When did TASTE OF FEAR begin in terms of the ending of CXA? Also, what were your thoughts on the direction that your former band mates went in with the formation of HELL NO? And their supposed current attempt(s) at becoming a serious "rock band" ?

TASTE OF FEAR formed right before CXA broke up. HELL NO had been also been formed before the split. Ya know, I never really sat down an listened to HELL NO, so I couldn't tell you honestly what I think. From what little I did hear...I thought it was decent stuff. As for a serious rock band? Kinda cheesy if you ask me. I heard the audience was yelling out CXA songs while HELL NO was on tour in Europe. Yes!

Considering the reputation of LOST & FOUND records, and the numerous bands who have been outspoken about their more than unsavory business practices and questionable motives, what can you say about that label, as someone who has had two of his bands put out on the label? What were the circumstances behind CXA and T.O.F. putting out records on LOST & FOUND?

The dealings I've had with LOST & FOUND have been completely on the level. They paid us to license the material for release in Europe. These are official releases (not bootlegs). As far as LOST & FOUND are concerned, I do know first hand that Bernd Granz (L&F honcho) has done some questionable things. His angle is "well, these bands are long gone and I'm in Germany, so why the hell not?" I hear he has made a nice fortune for himself. People like this really fuck it up for everyone involved, especially the artists themselves.

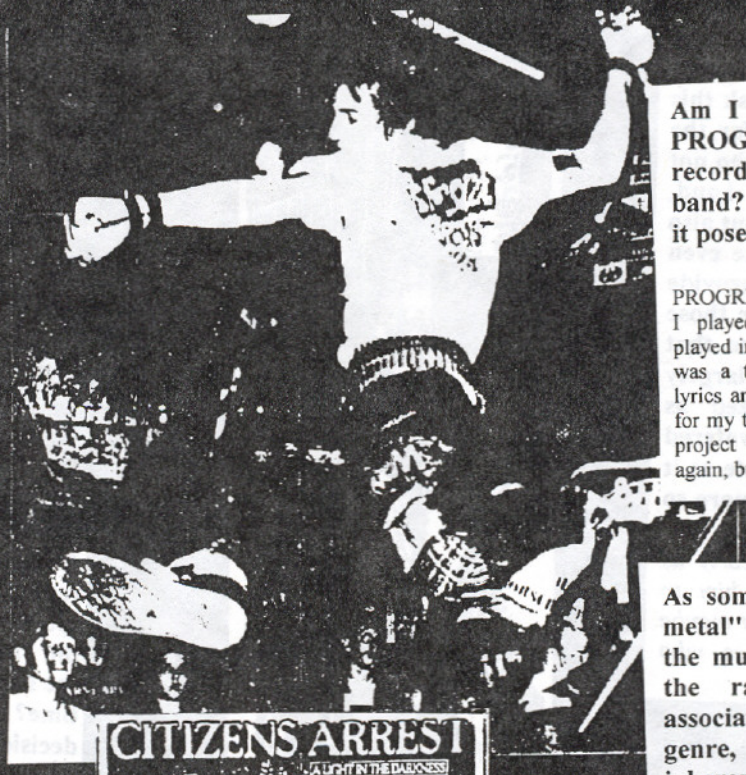
From what I know, TASTE OF FEAR was never really a full-time band, even though you released a few records...was this a conscious decision or was T.O.F. a victim of circumstance?

TASTE OF FEAR was an actual band until 1992. I left for college and the other members went on to concentrate on other projects. In 1993, I reformed TASTE OF FEAR with Justin Rowand, a local friend from NJ. We continued as a two-piece for some time until Pat Winter rejoined in early 1994. TASTE OF FEAR played several shows (with session members) in NY, NJ and Long Island. I went back to college in 19[illegible] go home on break to compose material with Justin for the album (CD on LOST & FOUND). In two months, we wrote and recorded the entire thing as two-piece band. Since then, we have resurrected T.O.F. for various 7" e.p.'s and splits. A final demo was recorded in 1997. I doubt it will see the light; we have yet to find the tapes...RIP.

Pretty simply, what was the story with FORCED EXPRESSION? How did you come to do a band in Iowa? How serious was F.E.?

During my college years in Iowa, I met some great guys who wanted to play some brutal grinding power-violence in the vein of INFEST, CROSSED OUT, SPAZZ, etc...So on the weekends we would rehearse in the bass player's garage. I played guitar and sang in FORCED EXPRESSION. We recorded 3 7" e.p.'s, the first being the most consistent. The other two records were just total stream of insanity grind noise. One last demo was recorded during a visit to Iowa in 1999. I have copies of this if anyone is interested. At first it was a serious band, but morphed into some weird deformed beast. The drummer Brian continued in a band called CAPTAIN THREE LEG...total gods!!

HARDCORE.



Am I correct in assuming that PROGRESS was a one off "let's record an e.p." type project band? (fucking good record, get it posers!!!)

PROGRESS was a legitimate band in which I played drums. The bassist (Brendan) played in the NJ punk band BLANKS 77. It was a total crust assault. Personally, the lyrics and politico-layout were a bit too PC for my taste. It essentially became a one-off project after TASTE OF FEAR took off again, but thanks for your comment.



As someone who is in a "black metal" band and who is a fan of the music, what is your take on the racism and homophobia associated with bands of the genre, and which seems to be inherent to the genre? Although I don't want to speak out of my league, as I personally don't know all that much about black metal, what are your personal feelings on the overtly satanic or let's just say, religious themes of the music? I understand these themes have close ties and relevance to the beginnings of this music, but do you find it that it can become excessive and many times almost cartoonish and silly?

CITIZENS ARREST

Personally, I feel metal has absolutely nothing to do with politics at all! It is all about extremity, aggression, hate and darkness! Personally I've spent so many years listening to PC rhetoric, it makes me fucking sick! I have always preferred the darker and more extreme things life has to offer, whether it be art, music, film, etc...For someone who has followed the evolution of thrash/death and heavy metal from the 80's on, they will have a clue about what real black/death metal is all about. Some whiny hardcore teenager with a backpack and baggy pants will have no fucking idea...not that this is not directed at you, my friend...(damn right, I don't wear baggy pants... - rob). Overtly satanic themes? I have always been attracted to occult mysticism, books and art that deal with a dark and obscure nature. Take a look at the layout on the CITIZENS ARREST and TASTE OF FEAR records. Morbid reek of putrid flesh!! As far as Satanism and occult themes in music...I can say there is wisdom to be found in everything. On the opposite end of the spectrum though, I feel that Christianity is the worst fucking thing on this Earth. The only positive aspect it has lent humanity is the incredible art and architecture left by those commissioned masters. Metal posers who use these sensational "evil" elements ad infinitum have turned it a fucking parody of itself. As with all things, it must be approached with wisdom and sincerity. I have followed the underground black/death metal scene for many years, and for me it's not the same anymore. The same goes with hardcore. Real hardcore is dead. I choose to follow my own path and live within the code I have chosen for myself...no gods no masters.

So what's the deal with you right now? Doing anything?

Musical activity...I am currently playing in two bands. I play guitar in the black metal band ABAZAGORATH. This band was formed in early 1995. ABAZAGORATH currently has one self-financed MCD and a full-length album on ELEGY records. We are currently writing material for our forth-coming album, which shall be a mixture of grim black metal and cold atmosphere. My other band is called FUNEBRARUM. This band was formed in 1999. The musical style is crushing old-school death metal in the vein of brutal Swedish and Finnish bands, mainly inspired the underground demos from the '89-'92 era. FUNEBRARUM has recorded a five-song album for BLACKENED MOON records, which will be out in several months. You can expect unmatched heaviness and brutality...fast and dark death metal (the old way)! I am singing in this band. The guitarist Nick also plays in the legendary doom band EVOKEN...a lot more is coming from both bands soon. There is also talk of a project band between myself (vocals), Dave Witte (drums) of HUMAN REMAINS (gods!) and BURNT BY THE SUN, Justin Rowand (guitar for TATSE OF FEAR) and Craig (on bass, vocals for DEGENERICS). This band will be called KAMIKAZE. Whirlwind hardcore at it's best!!

check out www.elegyrecords.com for info on ABAZAGORATH or contact Daryl at Abazagorath69@hotmail.com

citizens arrest discography

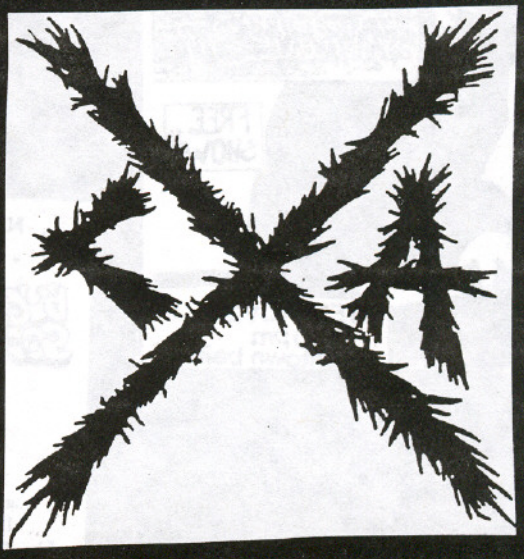


demo tape – fall 1989
9 songs, 225 made?
LIFETIME records



"a light in the darkness" 7"
6 songs, spring 1990
1st pressing/1200, 2nd pressing/2000
200 copies on RED vinyl
WARDANCE RECORDS
*the second pressing was remastered. also, random copies came with different stickers, and some had the t-shirt screen of the eyes logo screened on the inside of the sleeve. random copies were also stamped with "soaked in others blood" inside the sleeves and on the record labels.





sorry, no room for the comps...

"colossus" LP – spring 1991
12 songs, 1st pressing/2000 w/ poster
WARDANCE/VERMIFORM
*repressed indefinitely by TRIBAL WAR records on both black and RED vinyl, all repressings w/o poster.

s/t 8" flexi – winter 1990
7 songs live @ CBGB/NYC & BUNRATTY'S/Boston
1st pressing/1000 (white w/ black logo), 2nd pressing/1000 (black w/ white logo)
REBOUND RECORDS

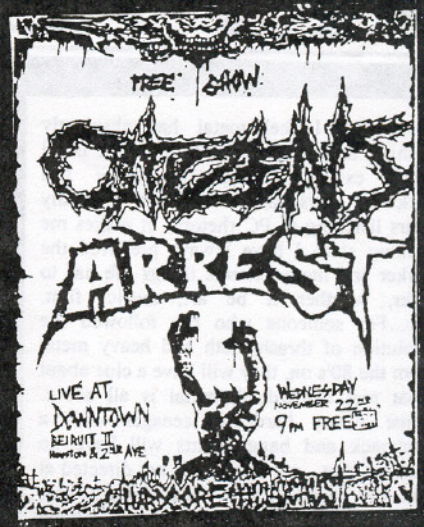
ARREST

FLYERS



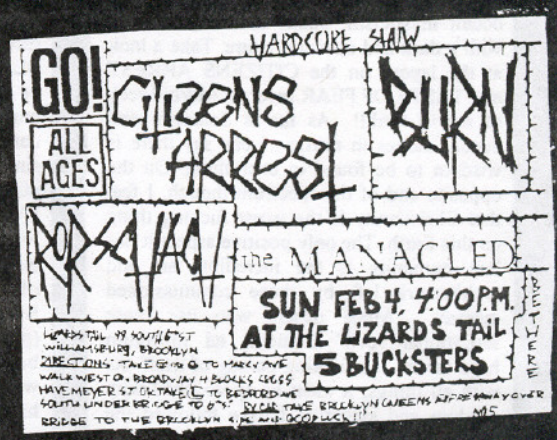


RULE OK?



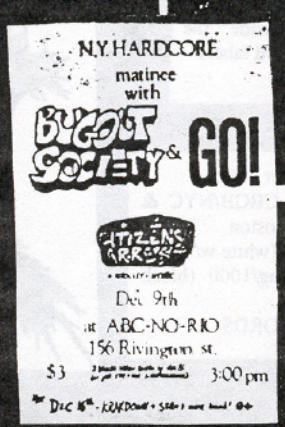














INFEST DIDN'T PLAY



record trading

take my posi-crud, please...

crap I **HAVE** for you

alone in a crowd 7" – 1st & 2nd press
against the wall 7"
bold 7" – blue cover/orange labels
breakaway – 1st 7", xerox cover/#'ed
breakaway 7" on teamwork, color cover
carry nation 7"
chain of strength "ttd" 7" – black wax
dead nation "face the nation" 7" – red/100 & gold/200
dead nation "cenk e.p." 7" – blue/100
dead nation "painless" 7" – euro. press-last show cover/50
charles bronson/ice 9 7" – purple marble
charles bronson/unanswered – pink/100
charles bronson/quill – clear wax
life's halt/no reply 7" – green wax
life's halt/no reply 7" – tour cover (simpsons)
judge "bringin' it down" LP – 1st press/purple labels
token entry "jaybird" LP – orig.
slapshot "step on it" LP – red wax
much more, get in touch…

shit I **WANT** from you

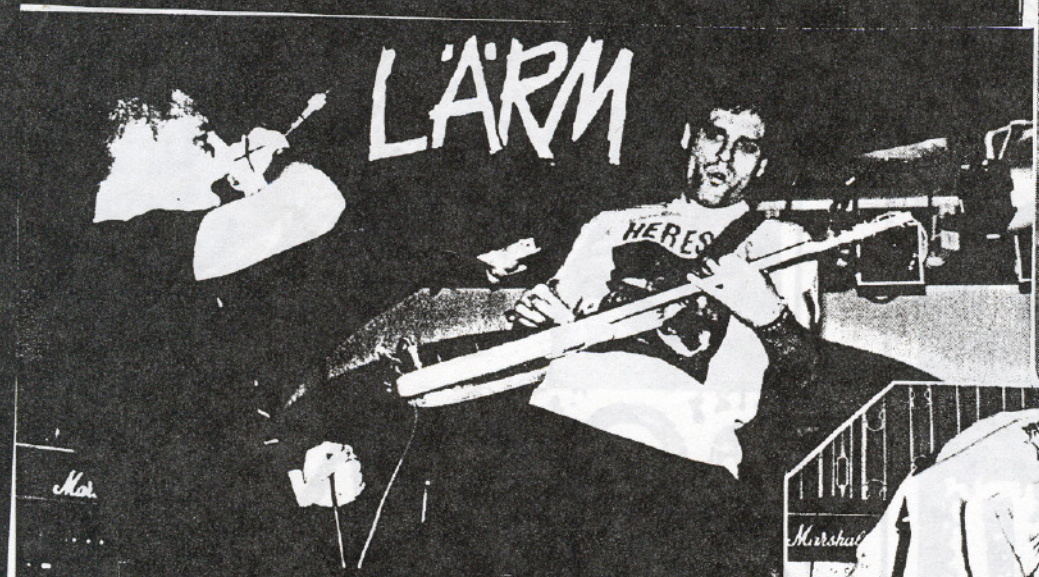
LIFE'S BLOOD 7" w/ "lord jesus…" cover
MOSS ICON/SILVER BEARING split LP
HATED – orig. vinyl
ECONOCHRIST "it runs deep" 7" & demo tape
MEREL demo
1.6 BAND demo
STICKS & STONES – any
HEROIN LP – white vinyl
HEROIN LP – screened cover (diff. than regular cover)
any VERMIFORM records test pressings



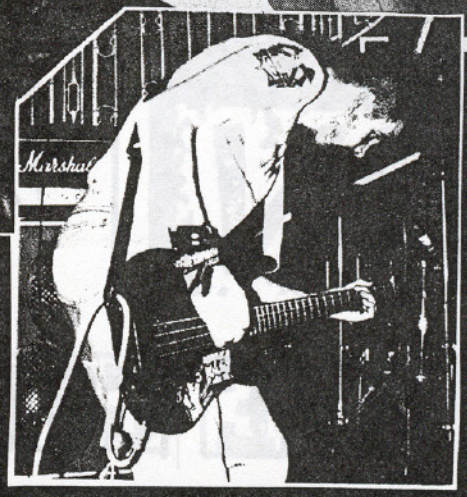


X









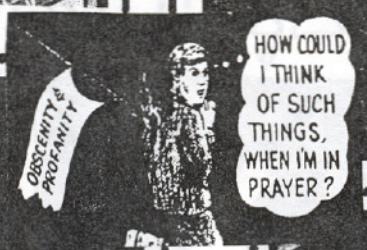
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NEÜ &
IMPROVED,

SHIT





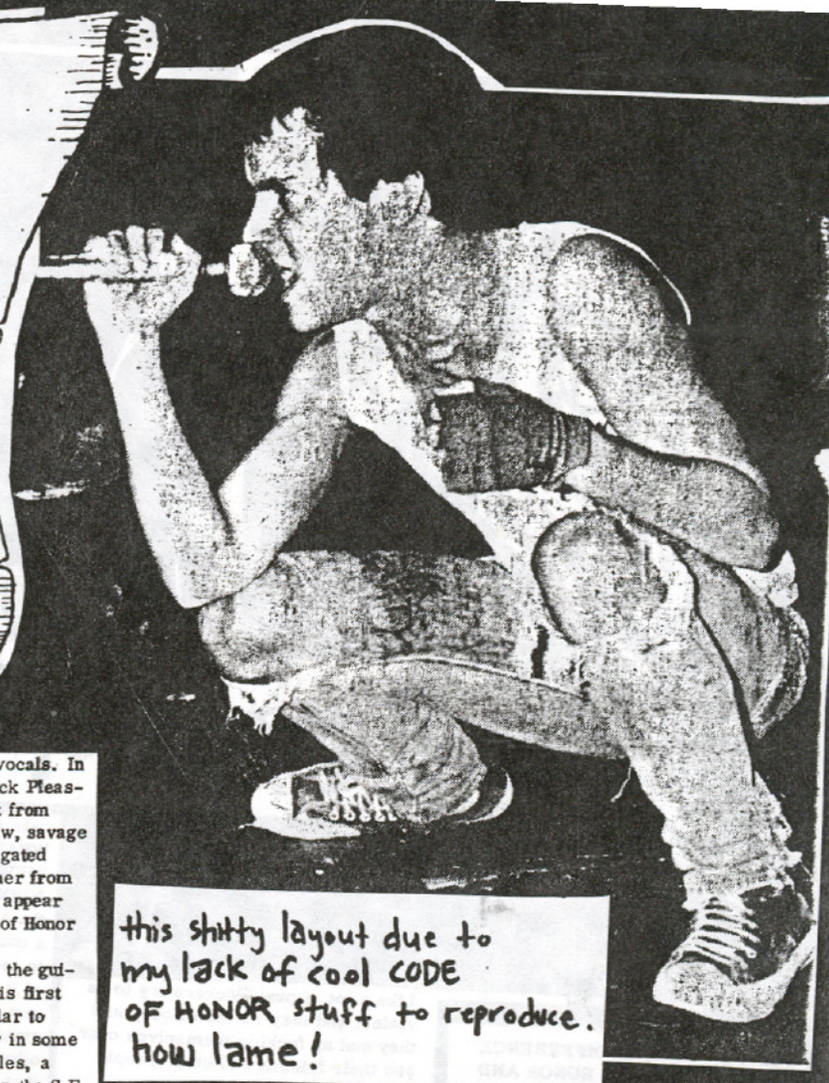


BORN AGAINST

YOU ARE GOING TO HELL

Never desert your comrades in need,
In danger, or in trouble,
Never minimize your strength or power,
Never seek praise, approval, or sympathy,
Do not give or receive communication
Unless you yourself desire it,
Your self determination and honor
Are more important than your immediate life,
Never fear to hurt another
As long as it is in a just cause,
Be your own adviser,
Keep your own counsel,
Choose your own decisions,
Be true to your own goals,
Better to die than to live a lie.

CODE OF HONOR



this shitty layout due to my lack of cool CODE OF HONOR stuff to reproduce. how lame!

Interview & photos
by Tim Tonooka

It's great that Sal and Dave got over their skating injuries and Code of Honor has resumed playing again. They really made a name for themselves in 1982, and I expect they'll go far in 1983.

Code of Honor is a band that carries on the tradition of the politically charged early San Francisco punk bands like the Avengers and the Dils. They are committed to social and political change and helping the scene become more politicized. Their songs are very anthemic, with inspiring lyrics that call for action and express a strong sense of values, as in their theme song "Code of Honor."

Their music is very articulate, with a hard drive and sharp changes in rhythm and structure. Johnithin has a dramatic way of singing, with a unique style of lyrical pacing. The whole combination makes for an exciting, captivating sound.

Their unique style demands a lot of musical skill, something they've got plenty of. Their roots in the San Francisco scene go back quite a ways. Johnithin Christ was previously in Society Dog, who you read about in Ripper #5. They put out a single, a four song EP, and a cut on the S.F. Underground #2 compilation EP— classic S.F. punk well worth looking for if you haven't already got it.

The other three guys were previously together in Sick Pleasure, a local S.F. legend whose final lineup was the same as Code of Honor, except with the incredibly mean and raw sounding Niki Siki on vocals. In both music and outlook, Sick Pleasure is completely different from Code of Honor. It was a raw, savage sound with lyrics of unmitigated nihilism. They were together from early 1980 to mid '81, and appear on the flipside of the Code of Honor album.

Before that, Mike Fox, the guitarist, was in the Tools, his first band. They had ideas similar to Code of Honor, which show in some of their records— two singles, a four song EP, and a song on the S.F. Underground #1 EP. By the way, all the records mentioned so far came out on the Subterranean label, which Mike does most of the recording and producing for. The Tools started out as a hardcore band, there were some personnel changes, and they went through a sort of mod phase before breaking up.

Sal Paradise, who is well respected in the San Francisco scene for his drum skills, was born in Washington DC but grew up in England, where he was in several bands before he came to S.F.

Dave Chavez, the bass player, grew up in the Bay Area like Mike. (John grew up around Moorestown, New Jersey.) Dave was in the X-Isles in 1979. I saw them once when they played at a free show in Provo Park in Berkeley. As I recall they had several singers who acted out theatrical skits during the songs. They put out one single. Dave is also real sharp on a skateboard, he does competition skating. John and Sal like to skate too, mostly on the street. And Mike can skate but would rather ride his motorcycle.

Code of Honor formed in early September 1981, played their first gig in November, and in December they started recording their "Fight Or Die" side of the Code of Honor/ Sick Pleasure LP which came out in August 1982. Code of Honor also has a song, "What Price Will You Pay?" on the "Not So Quiet on the Western Front" compilation LP.

On September 15th they left on their first national tour and played 14 cities: Eugene, Portland, Seattle, Minneapolis, St. Paul, Milwaukee, Chicago, New York, Garfield NJ, Vineland NJ, Baltimore, Tulsa, Dallas, and Houston. Sal broke his wrist skating in Houston, so they returned to San Francisco near the end of October.

The crowd response on the tour was great. They played a bunch of big shows but John's favorite was in New Jersey where they played in a garage for about 15 kids.

Code of Honor's new single, "What Are We Gonna Do"/"What Price Would You Pay?" should be out by now. They're currently working on their second album, which will be a lot different than the first. They'll do a bunch of gigs along the West Coast, then go on a national tour. And in July or August they plan to take off for Europe with Target Video, where they'll play in Finland, France, West Germany, England, and Italy. People there are already familiar with Code of Honor through their video that Target has shown in Europe. It's especially popular in Finland and Italy.

You can contact the band c/o Subterranean Records, 577 Valencia Street, San Francisco, CA 94110.

Mike and Johnithin were interviewed at their home in S.F.

1983!





CODE of HONOR

WHAT'S THE MAIN DIFFERENCE BETWEEN CODE OF HONOR AND SICK PLEASURE?

MIKE: Basically, there's a lot more morality in Code of Honor. Me and Johnithin really dug deep together to find out what we really believe in and what was really important to us.

WHAT INSPIRED YOU?

MIKE: I was kind of disillusioned towards the end of Sick Pleasure. We were just having fun and fucking off, and I wanted to really have a meaningful thing. I've always thought music was the greatest media force for young people. Kids really believe in rock'n'roll, it's almost like their religion. The direction everything was going in was just real negative, and me and Johnithin got together and decided we wanted to put a message out there, that we really believed in.

JOHNITHIN: We felt if we could help society in any way, then we'll help it, rather than let it go to waste.

WHERE DOES THE NAME "CODE OF HONOR" COME FROM?

JOHNITHIN: Those three words have been used throughout the centuries, everyone's had some kind of code of honor at one point or another.

MIKE: Honor is the most important thing to us. We're trying to put the message out there that you can follow your own morals and you can be a good person. You can support others and care about other people even though you're a punk rocker. Like a lot of punk rockers try to be violent and they're rebellious, and they end up fucking themselves over and their friends and other people besides.

JOHNITHIN: And what they should do is channel their aggressions and really fight something that's worth being fought.

MIKE: Not just be rebellious for the sake of being rebellious.

WHAT KIND OF POLITICAL VIEWPOINT DO YOU TAKE?

JOHNITHIN: I just don't believe in the Amerikan system. People see in a couple of our songs that we'd like to separate California from the rest of the United States and make it its own country, because I can't morally stand what our government does in other parts of the world with arms that they supply and wars that they cause just to benefit our economy.

DO YOU BELIEVE IN ANY SYSTEM?

JOHNITHIN: Not any systems I've seen so far. I'm more or less just an agitator trying to get people to realize that the system we have now is wrong, and let's get together and think of a way to change it.

MIKE: I think that the youth of Amerika is the future. We're trying to get them to think and ask themselves questions. We don't have the answers. We just want people to think, and try to decide for themselves.

JOHNITHIN: We're not saying to everyone, "Follow us, live the way we want to live." We're just saying live your own life. We're just saying what we believe and what we've come to learn through life. What all of us have learned, we haven't learned from some textbook that our society has printed up to program the young mind in Amerika. We've pretty much learned everything we know on the street, just basic survival.

MIKE: The big difference between us though, and a lot of other people that just survive is that we care about people, and a lot of people don't. The people I care about are the young people, because they have a chance of changing their minds, and a lot of older people are stuck the way they are, and they'll probably live out their lives like that. We're all in it together, and if we all get together, we can change something. Because the world's going to fuckin' hell, especially the United States. We're screwing up the rest of the world, and we're all involved and responsible for it.

JOHNITHIN: We're all responsible as long as we let our government do what it's doing. That's what bothers me the most, is that everyone in Amerika just sits back while our government is doing all this stuff.

MIKE: The main thing about our band is that we are interested in the young people and what's going to happen in the future. We want the young people to get together and work something out, and care about what's gonna happen and try to change things. We're really interested in supporting each other, we want to emphasize that.



XXX

* * *

SF HARDCORE

REVIEWS

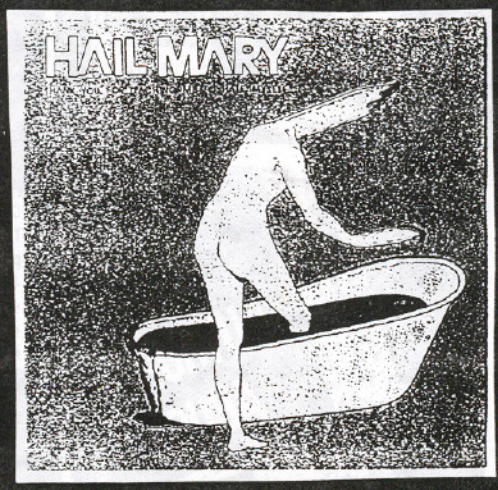
AND "YEAH, IT WAS THAT GOOD WHEN IT 1ST CAME OUT"

HOT NEW BANDS

DOWN IN FLAMES "start the fucking fire" 7"
straight up angry hardcore played by kids. this band could be you or me or any of us, (providing you're not an idiot) get the picture? the same thing that made so many of the early 80's bands you love brilliant makes this record/band just the fucking same...and if you don't get that, then don't bother. essential. (GLOOM)
(165 lewis lane, Fair Haven, NJ 07704)



HAIL MARY "thank you for teaching me to hate myself" 7"
the latest and I'm pretty sure last release from what I consider to be one of the most underrated bands of the 90's. one sided e.p. w/ cool Neil Burke artwork etched on the b-side as well as screened on the cardboard cover. three songs of fucked feedback laden hardcore...this band should have played/toured more. oh well. no insert/lyrics/other info. of any kind. On HAND HELD HEART records from California, I think?



DEARBORN S.S. s/t 7"
ripping 7 song monster of dual vocaled crust that makes me want to shoot myself for never seeing this short-lived band live. contains members of other amazing and under appreciated bands (i.e. the godly .NEMA), and is surely to follow in that tradition...for some reason most people don't love this as much as I do, but fuck you if you're one of them. kinda reminds me of NAUSEA, but in a good way. a nice clean layout, good politics, released on a couple good labels, some very interesting and informative inserts (translated into multiple languages! A+ on that!), the list goes on and on. the first song is called "dying on the blue cross" and this record would be worth the three bux for that one alone. they even manage to incorporate some Hunter S. Thompson artwork, so if you had a clue you would own this just for that. consume and [illegible] .CUA ARMADA / COUNCIL)
(po box 220691, Chicago, IL 60622)



STATE OF ALERT (S.O.A.)
7" 45 rpm "No Policy" EP 10 songs 8 minutes $2.50 postpaid from Dischord Records, 3819 Beecher St. NW, Washington DC 20007

I'll be brief: new Black Flag singer's old band. Ten songs in eight minutes. Faster than the Circle Jerks. Faster than T.S.O.L. Faster than Black Flag themselves. Don't waste time. Don't waste space. Don't waste energy. From Washington D.C. Hardcore punk. Includes lyric sheet. What more could you want for $2.50? GO FOR IT!!! -Norbie Ugly

INDIGESTI/WRETCHED
7" 45 rpm 2 Italian bands 6 songs each 10 1/2 minutes $2.50 ppd

INDIGESTI: Savage skullcrushing fury. They've got a rip roaring guitar played at thrash speed, sounds like 7 Seconds or early Minor Threat, plus a little bit of L.A. Stains metal lead guitar mania. The singer sounds like Brian of J.F.A.

WRETCHED: "Chaos Non Musica!" A lot like Capitol Punishment from Fresno— manic thrash with Black Flag/Discharge roots, hoarse roaring vocals, and very political lyrics— plus Crass-like liner notes.

The production is a bit crude, and you can't tell what they're saying unless you speak Italian, but it sure sounds great. -Tim

REALLY RED
7" 45 rpm EP: "New Strings For Old Puppets" 5 songs 8 minutes C.I.A. Records, 1231 Ashland, Houston, Texas 77008

A hot Texas band that sounds like the early Members. Hoarse vocals and a clean production make for a sound that's not too raw, but not too slick either. Recommended. -Jim Brick

HEART ATTACK
7" 45 rpm EP "You" "Shotgun"/"God Is Dead" 4 1/2 minutes $3 from Damaged Goods Records c/o Lyle Hysen, 8 Wyngate Place, Great Neck, NY 11021

Don't get this confused with Hard Attack. Heart Attack is one of the greatest New York hardcore bands. They're incredible, a teenage trio that will blast your ears off. They've got the fresh intensity that it takes to make the most exciting kind of hardcore sounds. Their music is loud, fast, and very powerful. The record starts off with "You," a ferocious fuck you song. Both this and the second song, "Shotgun," use the title as a shouted group chorus, which kinda makes them sound like some of the British Oi stuff, but overall both have a very distinctive sound. However the flipside, an atheistic anthem called "God Is Dead," sounds a lot like the Circle Jerks. But it's great in its own way. An outstanding record. -Tim Tonooka

TEEN IDLES
7" 33 rpm 8 song EP: "Minor Disturbance" 9 1/2 minutes $2.50 postpaid from Dischord Records, 3819 Beecher St. NW, Washington DC 20007

Pretty much the same as Minor Threat. It's got two of the same musicians. The difference in sound is that this is an earlier stage in their development. While not quite as good as Minor Threat it's still outstanding, and also a real classic being the first DC hardcore record. Great lyrics for teen rebels.
-Tim Tonooka

FINAL MASSAKRE "the bells of hell toll the final chime" 7"

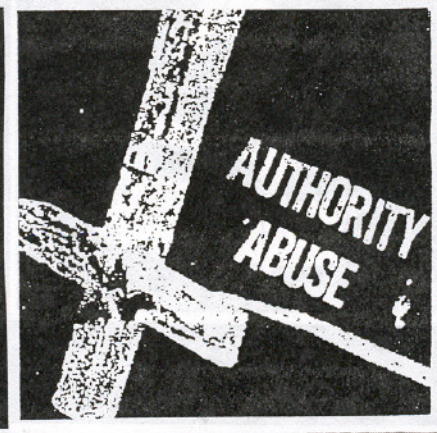
sorta new six song e.p. of Portland crust on TRIBAL WAR (hell yes). music and lyrics fit the mold for this type of thing, it's black and white and it's all about war. this shit is tight if you're into it, plus proceeds from the sale of this record go to the Buffalo Field Campaign to save the last remaining wild buffalo, so that's word up. one of the reasons I never get tired of this type of crust shit is because it's uncompromising in its approach yet doesn't have the bells and whistles, so to speak, or gimmicks of death metal or anything of that ilk to make the overall "darkness" of this type of music appeal to the basest instincts of the often idiotic and ignorant fan base of the aforementioned stuff. get that? no? then get this if for no other reason than the fact that this band puts the phrase "full metal jacket d-beat raw punk" on their records. (fuck yes I am serious).
(po box 40113, Portland, OR 97240)



CAPITALIST CASUALTIES / MACABRE split 7"

CAP CAS continue to exist and maintain after ten plus years, so right there you should be buying this, unless you're a fucking asshole. one new song, "propane punks", is about drug abuse and being a whore (I think?), and two covers, one by BAD POSTURE and the other by motherfucking URBAN WASTE, a band so good I might as well tattoo their name on my ass. It's not the best cover version ever, but it will do just fine. this is a solid DIY release w/ a clean xerox cover, small and to the point insert, and nice blood red vinyl. all this makes up for the fact that MACABRE are some boring, recorded in '89 death/gore shit with stupid artwork. buy this to show people like CAP CAS that yes there is a reason for keeping it DIY punk for twice the number of trends you've been into in the last year. (D.B.D.)
(DECOMPOSED records, po box 10086, Chicago, IL 60610)





AUTHORITY ABUSE s/t 7"

I love when this happens. I never heard of this band, went to Chicago, saw them, they ruled, and then bought their seven inch. raw angry hardcore that is as much modern as it is classic, in both music and idea, because anger never gets old, you idiot. has a xerox covering the actual cover, which is probably a good thing, because if I saw the actual cover I wouldn't give the record a second look...it's ugly and about as clichéd and stereotypical as it gets (no, I won't tell you what it is). other than that, you can't go too many better things with your three bux (maybe rent Full Metal Jacket?) than buy this record. one of the finest labels in hardcore scores for the second time in these reviews. hooray, but too bad they stopped with the crazy handmade covers. (LENGUA ARMADA / ANTHEM FOR DOOMED YOUTH)
(po box 345, Sherman, IL 62684)



more from the "too bad I was busy shitting myself in the early 80s to have ordered these..." department...

VAINS

7" 45 rpm single "School Jerks"/"The Loser" "The Fake" time 7:46 No Threes Records, 4602 NE 103rd, Seattle, WA 98125

Seattle's hardcore Vains have put out a pretty good record- if you don't consider the vocals. They don't have a separate vocalist (the guitarist and the bassist sing) but they need one. The guitarist's vocals sound like he's trying to seriously injure himself, while the bassist's are better but sometimes get out of control (like the Minutemen's vocals). Besides that, the record's alright. They kinda sound like a cross between Black Flag and the Ramones. Matter of fact, after you listen to it a few times and get used to the vocals, it's actually really good and I suggest picking it up. You're young, you'll adjust. It's got a great sleeve, too. -Norbie Ugly

DOW JONES AND THE INDU$TRIAL$

33 rpm 7" EP "Let's Go Steady"/"Can't Stand The Midwest" "Indeterminism" about 8 1/2 minutes Hardly Music Records, PO Box 55365, Indianapolis, Indiana 46205

The B-side of this EP kicks off with a short punk number called "Can't Stand The Midwest." It's fast, furious, and a lot of fun. But the next song is a lot different. It's slower, a lot longer, and very tedious, with silly electronic sound effects thrown in. And the other side, "Let's Go Steady," sounds a lot like the B-52s. If you can find this for cheap you might want to pick it up for the one good song on it.
-Tim Tonooka

CAUSE FOR ALARM 7"
This 8 song EP is great!!!!!!!! The music is really powerful due to the strong vocals, loud bass, and all around fast speed. It has a really unique sound that stands out from typical thrash. The lyrics are pretty good. The sleeve has the lyrics printed on it plus lots of pictures. A must!

NEGATIVE APPROACH

7" 45 rpm 10 songs 9 minutes $2.50 ppd
Touch & Go, PO Box 716, Maumee OH 43537

Reminiscent of S.O.A., old Blitz, Minor Threat, and the Necros. This Detroit area band has a savage thrash beat with very low, throaty vocals, and the characteristic Midwest group choruses. The songs are pure aggression. A good choice for today's defiant youth. -Tim

THE VIOLATORS

7" 45 rpm "My Country"/"N.Y. Ripper" Syringe Songs Records $2 ppd from Dirt Clean, PO Box 227, Port Murray, NJ 07865

One of the original New York punk bands, together since '79. A loud, raw sounding 45. Two fast songs with harsh vocals and loud guitar, sounds like most early punk. Recorded in 1980.
-Brenda Jamrus

HATES

7" 33 rpm 4 song EP about 7 minutes Faceless Records, 4200 W. 34th Box 132, Houston, Texas 77092

The third EP from this wild Texas punk trio. "So What" and "Not My Kind" are more of the crude, frantic punk bashing that the Hates are so great at. Fast and reckless sounding, with semi-moronic vocals, this stuff is lotsa fun. "Science Fiction" is okay, but difficult to understand and not as intense as the first two songs. On "Houston," the Hates do a sarcastic punk cover version of the old song about their hometown. A good party record.
-Tim Tonooka

MORE CORE...

DEAD AND GONE s/t double 7"

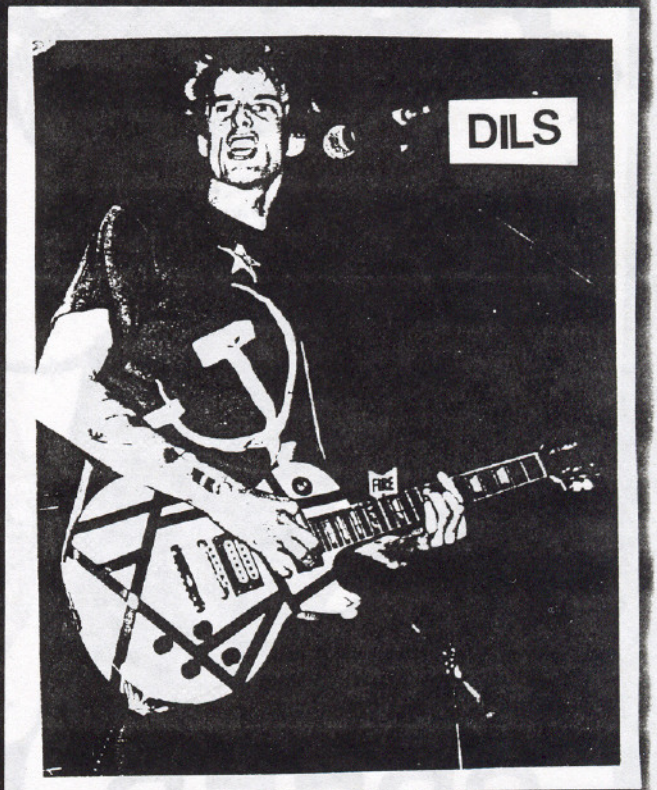
fo[illegible] of dark obtuse and severely fucked hardcore punk, although they are obviously and increasingly taking cues from other bands that you should already be listening to...I know the GSL ads mention THE BIRTHDAY PARTY, but that's sorta right on...like maybe THE BP playing Gilman with early NEUROSIS? I don't know, but this is some tight stuff right here...this band is really good, like early MELVINS good. get this, and not because they're on GSL now so it's okay to like them. the last song is called "gay black mansion", and the packaging/artwork is simple yet effective. sell your Wide Awake CD and maybe you'll get enough money to buy at least one of these two e.p.s, but I doubt it. (GSL)
(po box 3103, Berkeley, CA 94703)

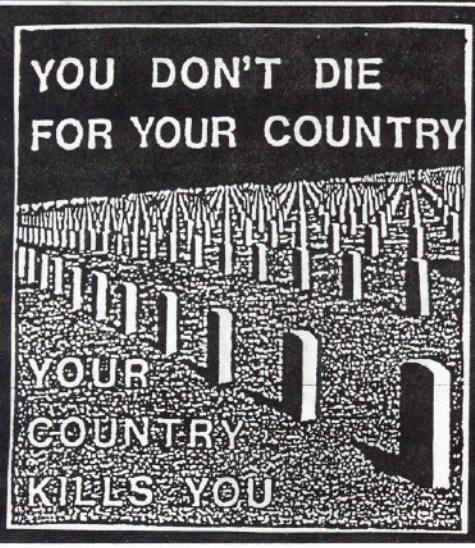
NEOS NEOS



MARIO KEV STEVE







TOXIC REASONS

7" 45 rpm single "War Hero"/"Somebody Help Me" time 3:30 Banit Records, c/o TR Management, 1133 Brown St., Dayton, Ohio 45409

A dynamic punk band from Dayton, Ohio, Toxic Reasons combine a powerful sound with political lyrics. This is their first single, recorded nearly two years ago. "War Hero" is about not wanting to die for a worthless cause. "Somebody Help Me" deals with the racism and exploitation that people find themselves up against. A solid guitar attack, intelligent lyrics, and clear vocals get the message across very well. I've seen this band several times and they're hot. -Tim Tonooka

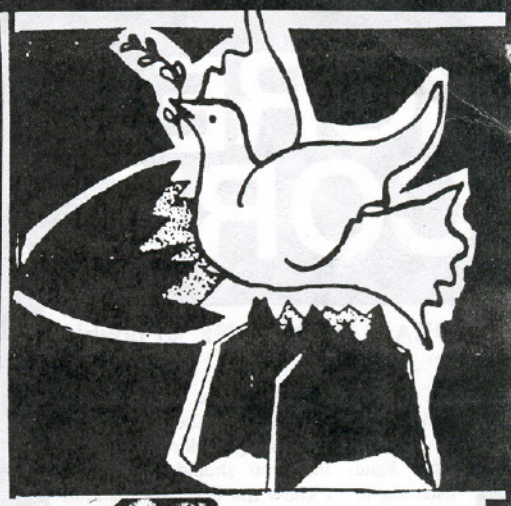
FUCK YOU



THE BIBLE SAYS HE IS . . .

- A LIAR
- WHOREMONGER
- DOUBLE TONGUED
- BACK STABBER
- WITHOUT NATURAL AFFECTION
- EVERY IMAGINATION OF THE THOUGHT OF HIS HEART IS ONLY EVIL CONTINUALLY.

ORGAN OF HOPE
PO BOX 3400
WALLINGTON, NJ 07057





SUMMER
2001

SPEED RULES OK?